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Et l'autre, vert, d'orfois bandée ;
 Desus ot une aigle dorée ;
 En l'aigle feroit li solaus,
 Qui moult estoit clers et vermaus ;
 Si reluisoient tuit li pré
 Del enluminement del tré."

(Potvin edition, 1832-1840.)

I do not intend to suggest that Chaucer was a reader of Chrétien de Troies, but to show that the exaggeration of reflected light and color involved in a literal interpretation of v. 977 of the *Knight's Tale* existed in other medieval minds than Chaucer's. Doubtless other parallels can be found.³

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CHORLEY'S CATALOGUE OF COMEDIAS AND AUTOS OF FREY LOPE FELIX DE VEGA CARPIO.

II.

Capellan (El) de la Virgen. Written during the reign of Philip III; cf. the prophecy, fol. 140. Rouanet, in the *Homenaje á Menéndez y Pelayo*, I, 62, takes it for granted that the play was written after Valdivielso's *Auto de la descension*, October, 1616. The matter deserves a more careful study, more especially as in a question of inspiration it is more likely that Lope had priority.

Carbonera (La). A late play; cf. Menéndez y Pelayo, *Acad.*, IX, clxxvi.

Cegries y Bencerrajes. Menéndez y Pelayo, *Acad.*, XI, IX, notes that the play *La envidia de la nobleza*, is very much later than 1604; it is, in fact, a very late play.

³Koelbing, in his edition of *Beues of Hamtoun*, has a note to vv. 3700-3701 (E. E. T. S., Ex. Ser. 65, pp. 345-6), to which my attention has been called by Professor J. M. Manly. Besides several passages not mentioned above describing the brilliant effect of a large army: *King of Tars*, v. 155; *Le Morte Arthur*, 2370; *Guy of Warwick*, B. 2199; Koelbing cites one passage which exactly confirms my interpretation (*Partonope*, A. 1918 ff.):

"Aboute his nekk heng a sheelde
 So bryght of steele that alle the feelde
 Was enlymed wyth the bryghtnesse."

Celos (Los) sin ocasion. See *El mas galan portugues*.

Cerco (El) de Santa Fe. Later than 1587; cf. Restori, *ZRPh.*, xxx, 221.

Comendadores (Los) de Córdoba. The autograph by Claramonte is quite different from Lope's play; cf. Menéndez y Pelayo, *Acad.*, XI, lix. Restori, *ZRPh.*, xxx, 227, suggests that Lope's play was composed 1582-87. It is known that the play was acted by Gabriel Nuñez, July, 1593.

Contra valor no hay desdicha . . . A very late play, as may be inferred from the closing lines:

Y aquí dió fin el poeta
 Que aun vive para serviros.

It is on record that the comedia was acted in the Retiro, April 6, 1636.

Contienda (La) de Diego García. The copy made in 1781, formerly in Duran's collection, is now in the National Library, Madrid. Lope signed this play February 15, 1600; cf. *Acad.*, XI, cxxv.

Cuentas (Las) del Gran Capitan. A very late work; cf. *Acad.*, XI, cxvi. The first part only is extant.

De Cosario á Cosario. 1618-21; cf. 483 (*Rivad.*).

Defensa (La) en la verdad. A comparatively early play, written before the accession of Philip III. It was acted (for the first time?) by Olmedo, whose career began about 1600. On the last folio occurs the phrase, *Por Dios que es lindo el don Diego* (a personage in the play); for other instances see *MLN.*, xx, 41.

Desconfiado (El). Published 1620 (approbation, Sept. 18, 1619). It was probably written shortly before, as it is not in P². The manner and style justify one in assigning it to about the year 1618. The play was acted by Ortiz.

Despertar á quien duerme. After 1609, as may be inferred from the attack on *Culteranismo* (*Rivad.*, 353). Certain scenes have a close parallel in Cervantes' interlude, *La elección de los alcaldes*.

Desposorio (El) encubierto. Leandro (Act III) says that twenty years before, his parents lived in Granada. He was studying, but had to leave, in consequence of a quarrel. He joined Juan Pacheco's company and took part,—like Lope,—in the expedition against the island of Terceira

(1583). The play was written probably about 1599–1603. It is cited in P.

Desprecio (El) agradeido. Published in *Obras sueltas*, x; I have, also, a *suelta*, Madrid, 1804.

Dineros son calidad. In *El premio del bien hablar*, Lope says:

“Dineros son calidad” como dijo el cordobes Lucano;
(*Rivad.*, 493.)

Acted 1623; cf. *El Averiguador*, I, 9, or Professor Rennert's reprint.

Dios haze Reyes . . . Pellicer, I, 161, quotes it, *Dios hizo* . . .

Discreta enamorada (La). The captain tells us (*Rivad.*, 159) that he was born in 1560, and is now old. This would bring us to about 1610, at least. P. 71 there is a reference to *La doncella Teodor*,—the play or the chap-book?

Domine Lucas. An early play, as is noted by Chorley. It may be of interest to add that Juan Marti refers to it in 1602; cf. *Bibliografía de las controversias sobre la licitud del teatro en España*, ed. Cotarelo y Mori, 441.

Donaires (Los) de Matico. There is no *gracioso*. The play seems to be an early one, as may be gathered from the considerable use of *terza rima* and the small amount of *romance*.

Don Juan de Castro. Was this play the source of *El mejor amigo el muerto*? The latter play was not written about 1610, as Hartzenbusch (*Calderon*, IV, 661) suggests, but considerably later. By no stretch of the imagination can the passage quoted there refer to Queen Marguerite (d. October 3, 1611).

Dos Estrellas trocadas . . . Published 1618, and written after the expedition to Bidasoa, Oct., 1615; see, moreover, Professor Rennert's *Life of Lope*, p. 226.

Duque de Viseo. At the close the title reads *El gran duque de Viseo*.

Ello dirá. There is no *gracioso*.

Embustes (Los) de Fabia. An old play, as may be gathered from the subject matter (such as Juan de la Cueva might have used), the style, and the versification (*redondillas*, *terza rima* and blank verse at great length, without any *romance*).

Escolastica (La) celosa. Written after 1590; note the reference to swords of the famous blade-maker, Francisco Ruiz (fol. 238). W. Boehmer, in *Meister der Waffenschmied*, 1897, says (p. 183)

that Francisco Ruiz (b. 1560?) began to work in Toledo about 1590. None of the many other books on Toledo swords are more precise. Lope refers again to Ruiz in *La Serrana de Tormes*, likewise an early play; see below.

Estrella (La) de Sevilla. A late work, at least in its present form, as it alludes to Velez de Guevara's *Diablo cojuelo*—published after Lope's death, but written, according to Bonilla y San Martín, 1630–37. The reference in Lope's play may well be an interpolation.

Exemplo (El) de casadas . . . The use of the old-fashioned royal octaves, a favorite strophe with the Juan de la Cueva school, might be noted.

Favor (El) agradeido. This, the earliest dated play (October, 1593) by Lope, has a *gracioso*. There is nothing Spanish about him, however. The strophic structure of the *comedia* is old-fashioned, but more varied than in Juan de la Cueva's plays,—*romance* occurs once. This play goes far to show that the New or Lopesque *Comedia* did not exist in 1593; certain elements were still lacking.

Felisarda. A spectacular production,—written for a *fiesta*? The considerable amount of octaves is puzzling; but as in many plays written after about 1600, or later, all the acts end in *romance*.

Flores (Las) de don Juan. The references to certain historical personages (*Rivad.*, 415) ought to help to determine the date.

Galán (El) escarmentado. Lost, but known as the source of Dryden's *Wild Gallant*; cf. Pitollet, *Le Siècle*, November 16, 1906.

Galán (El) Castrucho. *Suelta*, 1867.

Gallardo (El) Jacobin. But see Restori, *ZRPh.*, xxx, 217, who believes, with Schack, that this is an entirely different production from *El Gallardo Jazimin*.

Gallarda (La) Toledana. It has a *gracioso*. The play was written while the Court was at Valladolid (cf. fol. 58^{vo} and *passim*). As, moreover, it is not cited in P., it was probably written 1603–1606.

Genovés (El) liberal. Published 1614. To judge from the strophic structure (and other characteristics) it is considerably older. See *El Tirano castigado*, below.

Gloria (La) de San Francisco. It would be more correct to ask whether the *Gloria* can be the second part.

Gran (El) Duque de Muscovia. The date (1606–1616) is discussed in *Acad.*, VI, cxxxiii.

Guzmanes (Los) de Toral. Restori assigns it to the first years of the seventeenth century; cf. also, his remarks, *ZRPh.*, xxx, 227.

Hamete (El) de Toledo. Published 1617, but not cited in P². However, the play must have been composed shortly before the expulsion of the Moors from Valencia (note Act II). Madrid is referred to as the capital, which would fix an anterior date, 1606. That the play was written for a sinister purpose is evident from the following lines:

Noten los que esclavos tienen
desta tragedia el exemplo.

The play is badly constructed, and there is no dramatic justification for the love episode.

Hechos (Los) de Garcilaso. For arguments against Menéndez y Pelayo's contention that this is Lope's earliest play that has been preserved, see Restori, *ZRPh.*, xxx, 219.

Hermosa Fea (La). May this have been the source of the lost English play, *The Foul Fair one*, 1623?

Hermosura (La) aborrecida. H., II, 95.

Hombre (El) de bien. Francisco Comella's play with the same title is different.

Hombre (El) por su palabra. At least later than 1592, as "*el doctissimo Mariana*" is mentioned among historians (fol. 172^{vo}). Luzinda appears as a character.¹

Ilustre (La) Fregona. . . . Castillo Solórzano makes the following reference to the play in *Las Harpías en Madrid*, Barcelona, 1633 (licensed 1632):

"La comedia que con el se haze es del Fenix del Orbe Lope de Vega Carpio, intitulada Ilustre Fregona, y es tal, que durara algunos dias, con lo bien que representa aquel papel la mayor comica que aora se conoce que es Amarilia." (fol. 50^{vo}).²

Infanzon (El) de Illescas. But note *Acad.*, IX, cxlii !!

Ingratitud (La) vengada. Cervantes cited this work as a regular play in *Don Quixote*, I, Chap. XLVIII. It was acted, moreover, by Osorio, *el*

autor antiguo, and may well go back to the years 1588–92.

Ingrato (El) arrepentido. Tancredo is a *gracioso*.

Inocente (La) Sangre. Published 1624. This may be an old play, but it must have been retouched as there is a reference to Villamediana's play *La Gloria de Niquea*, played April 8 (some say 15), 1622; noted by Hartzenbusch, p. 352c.

Isla (La) Barbara. Chorley insisted that this play belongs to Lope; cf. his *suelta* in *Brit. Mus.*

Jardin (El) de Falerina. P. In *Los peligros de la ausencia* (*Rivad.*, 407) we read:

Vine de Madrid, posé
En una casa vecina
Al jardín de Falerina,
Que mas encantada fué, . . .

Los peligros de la ausencia was composed before Calderon began to write (see below).

Jorge Toledano. Written 1595–7. Lope tells us that the part of the gallant was played by Salano, and that the comedia was performed by Porras (Porres). Salano was attached to Porras' company 1595–7. This date is confirmed by the strophic structure,—an increasing amount of *romance*, with considerable *terza rima*, blank verse and one octave.

Juez (El) de su misma causa. See next title.

Juez (El) en su causa. So in xxv; but at the close of the play and in *Parte veynte y ocho de comedias de varios autores*, 1634, *El Juez de su causa*. It was played by Avendaño (Lope?). To judge from the verse, it could not have been written long before 1600.

Jueces (Los) de Castilla. Menéndez y Pelayo reprints Moreto's play (*Acad.*, VII), believing it to be an adaptation of Lope's, which is lost.

Laura perseguida. Played by Porras: cf. *Jorge Toledano*, above.

Leal (El) criado. Julio is a *gracioso*.

Limpieza (La) no manchada. Written for a celebration held October 29, 1618; cf. *Acad.*, v, xlvii.

Llave de la honra. A late play, carefully constructed; Calderonian.

Locos (Los) de Valencia. Written, of course, after Lope's first visit to Valencia, 1588! That he had been impressed by the Insane Asylum there—and what sixteenth and seventeenth cen-

¹ Do all plays in which Luzinda appears belong to the Luzinda period?

² Now accessible in a reprint.

tury authors were not interested in studies of insanity?—is evidenced again in *El Peregrino, Libro tercero*.

One could wish to have more definite information about Carranza, alluded to p. 15 (ed. *Rivad.*) than is given in Walberg's notes to Juan de la Cueva's *Exemplar poético*, p. 100. Lope mentions him again in *El amigo hasta la muerte*, p. 344b; cf., also, *Tirso*, I, 146, VI, 174, Cervantes, *El Teatro, ed. clas.*, III, 215. See Monreal, *Cuadros viejos*, 135.

P. 119 occurs the phrase *La bella malmaridada*, which may or may not be a reference to the play of this title.

Lo que ha de ser. Suelta, Madrid, 1804. Written probably not long before 1624.

Lo que hay que fiar del mundo. A tragedy, although called a comedia at the close. There is a kind of *gracioso*.

Lo que pasa en una tarde. Now accessible in Petrof's edition, 1906.

Marido (El) mas firme. Written not long before 1630; cf. *Acad.*, VI, lxiv.

Marques (El) de las Navas. Acad., XIII.

Marques (El) de Mantua. Acad., XIII.

Martires (Los) del Japon. After 1617; cf. Restori, *ZRPh.*, XXII, 292.

Mas galan portugues (El). Probably the *Celos sin ocasion* of P²; cf. Restori, *ZRPh.*, XXIX, 365.

Mas pueden celos que amor. Written after the Franco-Spanish marriages, 1615; cf. p. 178, ed. *Rivad.*

Mayor (La) desgracia de Carlos V. After 1625; cf. *Acad.*, XII, lvi.

Mayor (La) virtud de un rey. A late play, according to the closing lines:

Aquí, Senado,
Con mis fortunas acaba
La mayor virtud de un rey.
El poeta no se cansa
De servirlos, aunque ya
Le jubilaban las canas . . .

Compare the close of *Contra valor no hay desdicha*:

Y aquí dió fin el poeta,
Que aun vive para servirlos.

Medico (El) de su honra. Written about 1621–23; cf. Restori, *ZRPh.*, XXVIII, 255–6.

Mejor (El) alcalde el rey. A late play; cf.

Acad., VIII, liv. See, also, Professor Rennert's *Notes on the chronology*, . . .

Mejor (El) mozo de España. Only the first part is known. Written about 1611; cf. Restori, *ZRPh.*, XXIX, 364.

Milagro (El) por los celos y don Alvaro de Luna. Referred to, by its sub-title, in *La moza de cantaro*, p. 560 (*Rivad.*), which latter play was written about 1625–6 (see below).

Milagros (Los) del desprecio. See, also, Stiefel, *ZRPh.*, XV, 220.

Mocedad (La) de Roldan. Not before 1596; cf. *Acad.*, XIII, lxiv ff.

Moza (La) de cantaro. The date can be determined more closely by the reference on page 556 (ed. *Rivad.*), as 1625–6 (other allusions abound). The parallel sonnet in the *Corona Trágica* (1627) is likewise noted by Hartzenbusch.

Nacimiento (El) del Alua. Stiefel thinks this is *El Nacimiento* cited in P.; cf. *ZRPh.*, XV, 223.

Noche (La) toledana. Written 1605, as reference is made (p. 208, *Rivad.*) to the birth of Philip IV, April 8, 1605. The play is often alluded to by contemporaries; e. g., in *El Caballero de Olmedo*, ed. Schaeffer, 329; Tirso, *Desde Toledo á Madrid*, Act III, Sc. II, etc.

Díaz de Escovar, in *Apuntes escénicos cervantinos*, repeats some stuff and nonsense from Castro about the date of this play, and deductions based thereon.

Nueva (La) victoria del Marques de Santa Cruz. Acad., XIII; about 1604.

Obras son amores. The close is interesting:

Y yo en nombre de Velardo
os prometo seys [comedias] tan bellas,
como lo dirá la Pasqua,
sí aquí estamos la Quaresma.

Restori detects an allusion to this play in Juan de Caxes' *Los trabajos de Joseph*, ed. 1902, p. 19; the date of Lope's play would then be 1604–9. It is very doubtful whether such a casual expression as "*obras y amor juntas veo*" can allude to Lope's comedia. Restori notes that there is an auto with the same title. Barrera (p. 570) quotes a play by Carvallo de Figuereido, *Obras son amores, y no buenas razones*. The expression was proverbial.

Ocasion (La) perdida. Published 1609, and

alluded to, some years later, by Tirso in *Quien calla, otorga* :

La culpa tiene tu fama ;
que el Castigo del pensequé
y Ocasión perdida, pasa
de boca en boca en la corte . . . (V. 262.)

Octava (La) maravilla. Published 1618. This play contains considerable praise of *El Escorial*. On fol. 153 we are informed that it was thirty-eight years in the building. As work was begun 1563, the remark must have been made after 1601 ; but the court is at Madrid (163^{vo}), i. e., after 1606. The posterior date is determined by a reference (170) to Queen Marguerite, possible only before 1611 when she died. Other allusions abound in this extravaganza.

Padrino (El) desposado. Cited in P. It was written after 1598, as may be gathered from a prophecy in which allusion is made to Philip III (fol. 339).

Palacios (Los) de Galiana. Acad., XIII.

Pastoral (El) albergue. Doubtful ; cf. Acad., XIII.

Pastoral (La) de Jacinto. First (?) play that Lope wrote in three acts, and, therefore very early ; cf. Acad., v, lix.

Peligros (Los) de la Ausencia. Refers (p. 407, Rivad.) to the play (?) *El Jardín de Falerina*,³ written before 1603. The attacks on *culteranismo* (p. 420 and *passim*) show that the comedia was written considerably after 1609. On p. 421 occurs a significant passage :

Porque de falsos hay tantos
Que no está seguro un hombre,
Aunque tenga órdenes sacros.

This would apply to Lope only about 1608 and after. In corroboration of the opinion that this is a personal reference, attention may be called to the considerable number of passages in this play which seem directed against the dramatist's enemies and detractors, *e. g.* :

Dichoso el lisongero ó maldiciente
Coronista de vicios de señores,
Que no le cuesta nada aquella prosa
Mas helada que nieve Galatea. (P. 416).

Peribañez y el comendador de Ocaña. Menéndez

y Pelayo observes that this play was written 1609–1613 (I have put back the posterior date by one year because the volume in which the play appeared was licensed 1613); Acad., x, lx and *ed. Rivad.*, 296ⁿ.

Perseo (El); *La Fabula de Perseo, etc.* Is this the play alluded to by Cervantes, *Obras*, II, 283 ? The letter in which the allusion occurs was written 1606, and is ascribed to Cervantes.

Piadoso (El) Veneciano. No gracioso.

Piedad (La) ejecutada. Lope tells us that he was induced "a inquirir entre mis escritos, caudal de la pobreza de un ingenio, algun papel de los que en mi juventud salieron con algun aplauso en este genero . . ." The strophic structure likewise indicates that this is an early play. It is not cited in P. ; but it is, doubtless, the same play as *Los Pimentales y Quiñones* there cited. Don Fernando de Quiñones and Don Juan Pimentel are the chief personages.

Pobreza no es vileza. Had Chorley never read the dedication of *La pobreza estimada* (cited in P.) and its attack on *culteranismo* ? It is a late production ; cf. Acad., XII, cxlv. Acted July 29, 1626, (for first time?).

Pobrezas (Las) de Reynaldos. 1597–8 ; cf. Acad., XIII, lxxxiii.

Poder (El) vencido y amor premiado. Published 1618. It contains the following reference to Guillen de Castro :

Criado.
Aurá comedia ?
Fabricio.
Tambien.
Criado.
Vna compuso Guillen,
mas es para los oydos,
no tiene para los ojos.
Fabricio.
Los ojos sentidos son,
y darles gusto es razon.
Criado.
Muchos reciben enojos
desto de tramoyas y vigas. (Fol. 273^{vo}).

It is obvious that this was written during the second decade of the century when there was a marked development in the use of stage-machinery. The play, moreover, makes an extravagant use of disguises.

Ponces (Los) de Barcelona. Acad., IX.

Por la puente, Juana. A late play ; note, for

³ For this garden, cf. Schmidt, *Die Schauspiele Calderon's*, 292–6. Calderon's play of the same title is much later.

nstance, the type of *gracioso*, as, also, the attack on Gongorism (p. 543, ed. Rivad.).

Porfia (La) hasta el temor. A late play (third or fourth decade of the century) as it was performed by Roque de Figueroa.

Porfiando vence amor. H., III, 237.

Porfiar hasta morir. A very late play; cf. *Acad.*, x, xxxix, and Restori, *ZRPh.*, xxix, 358. The title was proverbial, and is often met with in seventeenth century literature.

Portuguesa (La) y dicha del forastero. Cited in P^a. It refers (*passim*) to the royal marriages, October, 1615, as to a recent event.

Prados (Los) de Leon. H., iv, 434.

Premio (El) del bien hablar. The jibe at *cultos* (p. 503, ed. Rivad.) sets an anterior date (1609); the play is not cited in P^a. Played shortly before Nov. 18, 1625; cf. *El Averiguador*, I, 10.

Premio (El) de la hermosura. Written for a celebration in the Lerma Park, November 3, 1614; cf. *Acad.*, vi, ix.

Primero (El) Medicis. Not lost, cf. Restori, *ZRPh.*, xxiii, 454.

Principe (El) perfeto. A third part was promised. Restori maintains that the autograph is of the year 1616, *ZRPh.*, xxix, 365.

Prision (La) sin culpa. Tristan is a *gracioso*. As Madrid is referred to as the capital, the play was apparently written before 1601.

Querer la propia desdicha. Hartzenbusch (p. 270n.) says this play was written after 1609.

Reina (La) Juana de Napoles. There is an old manuscript in the National Library, Naples; cf. Restori, *ZRPh.*, xxiii, 453.

Rey (El) sin Reino. There is a *gracioso*. Before 1630; see Morel-Fatio, *Études*, III, 181.

Rustico (El) del cielo. Written about 1599; cf. Menéndez y Pelayo, *Acad.*, v, xxxiv.

San Adrian y Santa Natalia. Note Restori, *ZRPh.*, xxii, 294.

Santo Tomas de Aquino. Note Restori, *ibid.*

Selva (La) sin amor. 1629; cf. *Acad.*, v, lxxix.

Serrana (La) de Tormes. An early play, but not necessarily retouched. The reference to a Francisco Ruiz blade (cf. *La escélastica celosa*, above) shows that it was composed after 1590.

Servir á señor discreto. P^a. The expulsion of the Moors (1609-10) is alluded to (p. 72, ed. Rivad.).

Si no vieran las mugeres! A late play (acted May 1, 1633) as may be inferred from the following lines:

Emperador.

¿Aun viven Belardos?

Belardo.

¿No habéis visto un árbol viejo,
Cuyo tronco, aunque arrugado,
Coronan verdes renuevos?
Pues eso habéis de pensar,
Y que pasando los tiempos,
Yo me sucedo á mí mismo. Rivad., 579.⁴

Soldado (El) amante. No *gracioso*. It seems to be an early work, as it was played by "*Osorio, autor antiguo y famoso*"; but in the *Peregrino* (ed. *Obras sueltas*, p. 462) we are told that Alcaraz performed it. Professor Rennert says, in *Actors and Actresses*, (p. 91): "He was an actor in the company of Osorio (Rodrigo?) in July, 1594, but had a company as early as 1596."

Tercera (La) orden de san Francisco. Lope wrote the first act and part of the third; the rest was the work of Montalvan. It was played by Roque de Figueroa and Arias; the latter was in the former's company 1631, which may very well be the date of the play.

Testigo (El) contra sí. Published 1615 (approximation 1614). Reference is made (fol. 230^{vo}) to "*Sancho y su rocín*"; later (fol. 234) Valladolid is alluded to as the seat of the *Consejo Real*. The play was, therefore, composed 1603-4-6, or, more probably, 1605-6.

Testimonio (El) vengado. The presence of an allegorical personage (Aragon) indicates that this is an early production. The rule is not infallible.

Tirano (El) castigado. Do the following lines refer to the play *El Genoves liberal*?

Soy Ginoues liberal,

hombre noble y principal

y de quien fiarte puedes. (Fol. 217^{vo}).

Traicion (La) bien acertada. The strophic structure (e. g. royal octaves) is old-fashioned. The Philip referred to (fol. 139) is undoubtedly Philip II (d. 1598).

Tres (Los) diamantes. *Acad.*, XIII. Crispin is a *gracioso*, and enters "*de graciosidad*."

⁴A somewhat similar reference is made to the author's age in *Peribanez* (1609-14).

⁵The interrogation mark ought to be deleted.

Vandos (Los) de Sena. A late play.

Vargas (Los) de Castilla. Written about 1604; cf. Menéndez y Pelayo, *Acad.*, x, cvii; but note, also, Restori, *ZRPh.*, xxix, 364.

Vellocino (El) de oro. Written for a celebration, May 15, 1622; cf. *Acad.*, vi, lii. This play is, therefore, different from *El Bellocino dorado*, played 1590; cf. Pérez Pastor, *Nuevos datos*, . . . p. 27.

Venganza (La) venturosa. Published 1618 (approbation 1617). As it was written in the seventeenth century, it may be noted that Madrid is referred to as the capital (i. e. after 1606). The relation of this play to Guillen de Castro's *Las mocedades del Cid* ought to be determined.

Ventura (La) sin buscalla. *Concetos* are satirized.

Ventura (La) de la Fea. Chorley's copy is more probably a *suelta* of the last decades of the seventeenth century; cf. *MLN.*, 1905, 39n. Restori, in *Piezas de títulos de comedias* (p. 134) gives reasons for attributing the play to Mira de Amesua.

Vida (La) de San Pedro Nolasco. Written after 1621; cf. *Acad.*, v, ix.

Vida (La) y muerte de Santa Teresa. For an autograph (fragment), see Restori, *ZRPh.*, xxii, 283.

Villana (La) de Getafe. Published 1620 (approbation 1619). Written after the expulsion of the Moors (1609-10); cf. fol. 45.

Virtud, pobreza, y muger. Cited 1618; refers to the expulsion of the Moors (p. 220, etc., *ed. Rivad.*).

Viuda, casada y doncella. Published 1617 (approbation 1616). It refers (fol. 198) to Osuna's departure for Naples, 1616.

Viuda (La) valenciana. P. There are allusions (p. 74, *ed. Rivad.*) to contemporary writers, but they serve only to indicate that the play was composed after 1591. Professor Rennert (p. 263) tells us that it was written about 1619!

Zelos (Los) de Rodamonte. *Acad.*, xiii.

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JOHN CHURTON COLLINS—A REVIEW.

The death of Professor John Churton Collins of the University of Birmingham, England, on September the fifteenth 1908, under circumstances somewhat obscure, ended the career of one who had been very prominent in the literary and educational world for the last twenty years. He was a man of temperamental peculiarities, and his death is lamented by many special admirers. His prominence and the ideas for which he stood make a review of his life and work pertinent at this time.

John Churton Collins, son of Henry Ramsay Collins, a surgeon, was born at Bourton-on-the-Water in Gloucestershire, on the twenty-sixth of March, 1848. After spending some time in King Edward's School, Birmingham, he was sent to Balliol College, Oxford, where he matriculated in 1868. The student of Collins' later career looks with a good deal of satisfaction upon this fact of his entrance at Balliol, for he thinks he finds in it explanations of some of Collins' subsequent ideas. For Balliol College from 1865 on was the leading college in Oxford, and in Balliol, Benjamin Jowett, who was elected Master midway in Collins' course, was the leading spirit. Most of the popularizing tendencies in late nineteenth century English education either had their rise at Balliol, or were most warmly supported there. Public libraries, university extension, the opening of Oxford examinations to non-resident Englishmen, the reduction of the expense of an university course, all occupied much time in the discussions of the Balliol Common-room. And it is in these topics that we find Collins greatly interested later on, as the titles of his magazine articles show.

"As Professor of Greek, Jowett felt that the language and literature of Greece were a trust committed to his care. He desired above all things to see the study of Greek placed on what he thought a sound basis, and pursued in a manner likely to produce good fruit. He thought that little could be done in elucidating difficult passages in Greek authors; in spite of all the ingenuity which had been brought to bear on them, the interpretation was still uncertain. He often spoke of Greek as the most difficult language in the